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### THE ALEXANDER MEMORIAL EXHIBITION

The Memorial Exhibition of paintings by the late John W. Alexander, set forth in the special exhibition room of the Corcoran Gallery of Art at the time of the convention was assembled and shown under the auspices of the American Federation of Arts, through the very generous cooperation of Mr. John W. Beatty, the Director of the Art Department of the Carnegie Institute, Pittsburgh, the owners of the pictures, and the Corcoran Gallery of Art. It comprised forty-six paintings, among which were "Isabella, or the Pot of Basil," lent by Museum of Fine Arts, Boston; "Portrait of Walt Whitman," lent by the Metropolitan Museum of Art; "The Quiet Hour," lent by the Pennsylvania Academy of the Fine Arts; "Portrait of Mrs. Wheaton," lent by Wheaton College; "The Blue Bowl," lent by the Rhode Island School of Design; "Portrait of Miss Helen Beatty," lent by Mr. John W. Beatty; "Child with Doll," lent by Mrs. Henry Addison Alexander; "Portrait of Mrs. Alexander," and the whimsical portrait of Mr. Alexander entitled "The Tenth Muse," lent by James W. Alexander, the painter's son, besides other less well-known but equally notable works. A group of landscapes, a single marine, and several still-life studies included in this collection attracted much attention, and went to show that a great artist is not confined by theme, as well as that it is not safe to establish boundary lines for accomplishment.

The exhibition opened on May 6th in order to extend its privileges to others as well as to the delegates to the convention and continued until May 22d. It was a very beautiful collection and manifested the rare and charming qualities of this great artist's talent as nothing else could. One of the pictures, "June," shown in this exhibition which is reproduced on page 361 of this magazine has since been presented by a public-spirited art lover to the National Gallery of Art at Washington as a permanent memorial to the great painter. Another "The Butterfly," has been secured by a private collector.

The exhibition attracted much attention and added greatly in pleasure and privilege to the convention.

### EXHIBITION OF AMERICAN INDUSTRIAL ART

Under the auspices of the American Federation of Arts, a second exhibition of American Industrial Art has been assembled and set forth in the National Museum at Washington. This exhibition opened on May 17th and continued for just one month. It was not as large nor quite as comprehensive as the exhibition held the previous year, but it went far to show that excellent work is being done along these lines in America. Such an exhibition is bound to show not only possibilities, but shortcomings, and while it is felt that a fairly high standard was maintained it was also understood that much remained to be desired, both as regards to quantity and quality of exhibits.

The arrangement this year differed somewhat from that of the previous season. There were no exhibits in the foyer. Instead, the main portion of the large hall into which the visitor first entered was occupied by examples of decorative sculpture agreeably displayed with architectural setting—a liberal use of cedar trees, pools of water and foliage. Saint-Gaudens' "Victory" greeted the visitor at the entrance to the hall, while beyond were to be seen Daniel Chester French's "Spirit of Life," from the Trask Memorial; Herbert Adams' "Infant Burbank," Frederick MacMonnies' "Pan of Rohaillion," "A Garden Figure" by James Earle Fraser, "Sea Weed Girl" by Janet Scudder, "Water Lily Mermaid" by Isabel Kimball, and "Multonomah" by Herman A. MacNeil.

To the right and left, and at the rear were arranged cases containing some of the various exhibits. The pottery exhibit was perhaps the largest and most notable, comprising a beautiful collection of vases and tiles from the Pewabic Potteries, Detroit, Mich., examples of the excellent work which is being produced at Newcomb College, charming specimens from the Byrdcliffe Potteries, an admirable collection of stone-ware vases by Prof. Charles F. Binns, Alfred, N. Y., and work of characteristic excellence from the Marblehead Potteries, the Paul Revere Pottery Company, the Van Briggle Tile and Pottery Company, and the Fulper Pottery Company. A case